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HECTOR BERLIOZ

OP. 5

GRANDE MESSE DES MORTS

DÉDIÉE AU COMTE DE GASPARIN

*Exécutée, pour la première fois, à l'Église des Invalides, le 5 Décembre 1837,
pour le Service Funèbre du Général DAMRÉMONT
et des Officiers et Soldats Français morts à la prise de Constantine*

« Si j'étais menacé de voir brûler mon œuvre
« entière, moins une partition, c'est pour la *Messe*
« *des Morts* que je demanderais grâce. »

BERLIOZ, lettre du 11 Janvier 1867.

PARTITION CHANT ET PIANO

PRIX NET :

La Partition d'Orchestre : Prix net, — Les Parties d'Orchestre : Prix net,
Les Parties de Chœurs (*Soprano, Ténor, Basse*) : chaque, Prix net,

ÉDITIONS JOUBERT

25, Rue d'Hauteville

PARIS

TOUS DROITS RÉSERVÉS POUR LA FRANCE ET L'ÉTRANGER





Requiem æternam dona eis, Domine, et lux
perpetua luceat eis.

Te decet hymnus, Deus, in Sion, et tibi red-
detur votum in Jerusalem. Exaudi orationem
meam. Ad te omnis caro veniet.

Requiem æternam dona eis, Domine, et lux
perpetua luceat eis.

Kyrie eleison, Christe eleison, Kyrie eleison,
Christe eleison, Kyrie eleison.

Dies iræ, dies illa,
Solvat sæclum in favilla,
Teste David cum Sibylla.

Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus !

Tuba, mirum spargens sonum
Per sepulchra regionum,
Coget omnes ante thronum.

Mors stupebit et natura,
Cum resurget creatura,
Jadicanti responsura.

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.

Judex ergo, cum sedebit,
Quidquid latet apparebit,
Nil inultum remanebit.

Quid sum miser tunc dicturus ?
Quem patronum rogaturus,
Cum vix justus sit securus ?

Rex tremendæ majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

Recordare, Jesu pie,
Quod sum causa tuæ viæ ;
Ne me perdas illa die.

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

Confutatis maledictis,
Flammis acribus addictis,
Voca me de profundo lacu !

Libera me de ore leonis, ne cadam in obscu-
rum, ne absorbeat me Tartarus.

Donnez-leur, Seigneur, le repos éternel, et que
la lumière éternelle resplendisse pour eux !

Un hymne doit vous être chanté à Sion,
ô Dieu, et votre nom sera exalté à Jérusalem.
Exaucez ma prière ! Toute chair périssable doit
aller à vous.

Donnez-leur, Seigneur, le repos éternel, et que
la lumière éternelle resplendisse pour eux !

Seigneur, ayez pitié ! Christ, ayez pitié ! Sei-
gneur, ayez pitié !

Jour de colère, jour terrible, où l'univers sera
réduit en cendres, selon les oracles de David et
les prédictions de la Sibylle !

Quelle sera la frayeur des hommes, lorsque
le Souverain Juge viendra scruter toutes leurs
actions !

Le son éclatant de la trompette réveillera les
morts au fond du sépulcre, et les poussera tous
devant le trône du Seigneur.

La nature et la mort seront dans l'effroi,
quand l'homme ressuscitera pour répondre à
son Juge.

On présentera un livre où est écrit tout ce
qui doit être l'objet du jugement du monde.

Quand le Juge sera assis sur son tribunal,
tout ce qui était caché sera découvert ; aucun
crime ne demeurera impuni.

Que dirai-je alors, malheureux que je suis ?
quel protecteur invoquerai-je, quand à peine le
juste sera rassuré ?

O Roi, dont la majesté est si redoutable, qui
sauvez vos élus par une miséricorde toute gratuite,
sauvez-moi, source de bonté !

Souvenez-vous, ô Jésus plein de douceur, que
vous êtes descendu du ciel pour moi ; ne me
perdez pas en ce jour redoutable.

Humble et prosterné devant vous, le cœur brisé
et comme réduit en cendres, je remets, Seigneur,
le soin de mon âme entre vos mains.

Alors que les damnés supporteront la honte de
leurs méfaits et la douleur terrible des flammes
de l'enfer, retirez-moi, ô Dieu, du lac profond !
Délivrez-moi de la gueule du lion, et empêchez
que je tombe dans les ténèbres !

Quærens me, sedisti lassus,
Redemisti crucem passus :
Tantus labor non sit cassus !

Iuste Judex ultionis,
Donum fac remissionis
Ante diem rationis.

Ingemisco tanquam reus :
Supplicanti parce, Deus.

Preces meæ non sunt dignæ,
Sed tu, bonus, fac benigne,
Ne perenni cremer igne.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

Infer oves locum præsta,
Et ab hædis me sequestra,
Statuens in parte dextra.

Lacrymosa dies illa,
Qua resurget ex favilla
Judicandus homo reus !

Pie Jesu, Domine,
Dona eis requiem !

Domine Jesu Christe, Rex gloriæ, libera animas omnium fidelium defunctorum de pœnis inferni et de profundo lacu ! Et sanctus Michael signifer representet eas in lucem sanctam, quam olim Abrahamæ et semini ejus promisisti, Domine Jesu Christe ! Amen.

Hostias et preces tibi laudis offerimus. Suscipe pro animabus illis, quarum hodie memoriam facimus !

Sanctus, sanctus, sanctus Deus Sabaoth !
Pleni sunt cœli et terra gloria tua. Hosanna in excelsis !

Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam, et lux perpetua luceat eis, cum sanctis tuis in æternum, Domine, quia pius es. Amen.

Vous vous êtes épuisé de lassitude en me cherchant, vous m'avez racheté par les supplices de la croix : que tant de souffrance ne reste pas inutile !

O Juge qui punissez avec justice, accordez-moi le pardon de mes fautes avant le jour de votre jugement.

Coupable, je gémis : que mes prières obtiennent grâce auprès de vous, Seigneur !

Je sais que mes prières sont indignes d'être exaucées ; mais j'ai la confiance que votre miséricorde me préservera du feu éternel.

Vous avez absous Marie-Magdeleine ; vous avez écouté le bon larron ; vous m'avez aussi permis d'espérer.

Dans votre troupeau, séparez-moi des boucs maudits et placez-moi à votre droite avec les brebis.

Jour de larmes, où l'homme coupable renaîtra de sa cendre pour être jugé !

! Doux Jésus, ô Seigneur, donnez-leur le repos éternel !

Seigneur Jésus-Christ, Roi de gloire, délivrez les âmes de tous les fidèles défunts des supplices de l'enfer et du lac profond ! Et que saint Michel, le porte-étendard du Ciel, les introduise dans la lumière divine que vous avez promise autrefois à Abraham et à sa race, ô Seigneur Jésus-Christ ! Ainsi soit-il.

Nous vous offrons un tribut de louanges et de prières. Recevez-le pour les âmes que nous recommandons aujourd'hui à votre miséricorde !

Saint, saint, saint est le Dieu des peuples !
Les cieux et la terre sont remplis de sa gloire.
Louange à lui au plus haut des cieux !

Agneau de Dieu qui effacez les péchés du monde, donnez-leur le repos éternel, et que la lumière éternelle resplendisse pour eux, au milieu de vos saints, car vous êtes miséricordieux. Ainsi soit-il.



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GRANDE MESSE DES MORTS

1

N° 1

REQUIEM ET KYRIE

INTROÏT

HECTOR BERLIOZ

Op. 5

And^{te} un poco lento (♩ = 69)SOPRANI 1^{re} e 2^{da}TENORI 1^{re} e 2^{di}BASSI 1^{ri} e 2^{di}

PIANO

And^{te} un poco lento (♩ = 69)*p**poco cresc.**sf**p**meno p**sf**p**mf**cresc.**molto**sf**sf**p**f**cresc.**poco f**p**poco f**p**p*

A

1^{mi} Soli *p*

mezza voce *p* *poco f* *dim.*

Re - qui - em - ae - ter -

sempre p

Re - qui - em - ae - ter -

1^{mi} Soli *mezza voce* *p* *poco f* *dim.*

Re - qui - em - ae - ter -

un poco più f

- nam do - na e - is, Do - mi - ne, re - qui -

- nam, re - qui - em - ae - ter - nam do - na

- nam do - na e - is, do - na e - is, Do - mi -

poco f

- em - ae - ter - nam

1^{mi} e 2^{di}

e - is, Do - mi - ne, re - qui - em - ae -

poco f

B

ne, *1^{ma} 2^{da}* do - na, do - na e - is, Do - mi -

dim. ter - nam do - na, do - na e - is, Do - mi -

pp

B

dim.

na, do - na, do - na e - is, Do - mine,

ne, do - na, do - na e - is, Do - mi -

pp

do - na e - is, re - qui - em, re - qui - em,

poco sf do - na, do - na, do - na e - is,

ne, do - na, do - na, do - na e - is,

poco sf *pp*

1^{mo} e 2^{do}

re-qui-em æ - ter - - nam,

re-qui-em æ - ter - - nam,

Do - - mi-ne, re - qui-em - æ - ter - -

Ped.

*ff**ff**ff* unis.

re - - - qui-em - - - æ - ter - - -

mf

- - - nam do-na e - is, do-na e - is, do-na e - is,

*ff**ff*

ff unis.

re - - - - - qui - em - - - - - a - - -

- - - - - nam, Do - mi - ne, do - na

do - na e - is, do - na e - is, do - na e - is,

mf

- ter - - - - - nam do - na e - is, do - na e - is,

e - is, do - na e - is, do - na e - is, do - na

ff

do - na e - is, re - - - - - qui -

ff

ff *dim.*

do-na e-is, do-na e-is, do-na e-is,

ff *dim.*

e-is, do-na e-is, do-na e-is,

ff *dim.*

-em æ-ter-nam do-na e-

p

re-qui-em, Do-mi-ne, et lux per-pe-tu-

p *un.*

re-qui-em, Do-mi-ne, et lux per-pe-tu-a

p

-is, Do-mi-ne, et lux per-pe-tu-

p *pp*

un. **D**

-a lu-ce-at e-is

lu-ce-at, lu-ce-at e-is.

un. **D**

-a lu-ce-at e-is.

sans presser et largement
mi soli mf
 Te de - cet hym-nus,

p
M. D.

De - us, in Si - on.
mf mi soli
 et ti-bi red - de - tur vo - tum in Je -

Ex - au - di, ex - au - di o - ra - ti - o - nem me - am, —

— ru - salem — Ex -

—

exau - di o - ra -

- au - di, ex - au - di o - ra - tio - nem me - am, ex - au - di o -

p

E
Sopr. 1^{ma} *pp*

Te de - cet hym - nus, De -

Sopr. 2^{da} *pp*

Te de - cet hym -

- ti_o - nem me - am, ad te ca - ro om -

pp

- ra - ti_o - nem me - am, ad te ca -

E

pp

First system of the musical score. It includes vocal staves for Soprano (Sopr.), Alto (Alti), and Tenor/Bass (Bassi), and a piano accompaniment. The lyrics are: *-us, in Si - on* (Sopr.), *- nus in Si - on,* (Alti), *- nis - ve - ni - et, ad te om - nis om - nis ca - ro* (Bassi), and *- ro om - nis, om - nis ca - ro ve - ni - et,* (Piano). The piano part includes markings *mf marc.* and *cresc. molto*.

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: *Re - qui - em - æ -* (Sopr.), *ve - ni - et,* (Alti), *Re - qui - em - æ - ter* (Bassi), and *trem.* (Piano). The piano part includes markings *f* and *ff*. A large **F** (Fortissimo) dynamic marking is present at the beginning of the system.

ter - nam do - na defunctis, Do - mine, Do - mi - ne,
 Re - qui - em do - na defunctis, Do - mine, Do - mi - ne,
 - nam do - na defunctis, Do - mine, Do - mi - ne,

ff *unis.* *pp* *pp*

et lux perpe - tua lu - ce - at, et lux per - pe - tua
 et lux perpe - tua lu - ce - at, et lux per - pe - tua
 et lux perpe - tua lu - ce - at, et lux per - pe - tua

G *ppp* *sempre* *ppp* *sempre* *ppp* *sempre*

più > piano >
 più > piano >
 più > piano >
 lu - ce - at, lu - ce - at e - is, et
 lu - ce - at, lu - ce - at e - is, et

ppp *sempre più piano.*

lux, et lux e - is per - pe - tu - a lux

lux, et lux e - is per - pe - tu - a lux

lux, et lux e - is per - pe - tu - a lux

cresc.

cresc.

cresc.

cresc.

e - is lu - ce - at. Re - qui - em - a - ter -

e - is lu - ce - at. Re - qui -

e - is lu - ce - at. Re - qui -

f *ff unis.*

f *mf unis.*

f *ff*

nam re - qui - em a - ter -

Re - qui - em a - ter -

em do - na, do - na e - is, re - qui -

f unis. *ff* *trem.* *ff*

First system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The lyrics are: *- nam do - na e - is, do - na e - is, re - qui - em a - ter - nam*. The piano part features a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand. Dynamics include *sf* (sforzando) and *p* (piano).

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: *re - qui - em do - na, do - na e - is, em do - na e - is, do - na e - is,*. The piano part continues with the same rhythmic pattern. Dynamics include *sf* and *p*.

Third system of the musical score. It begins with a section marked **H** (Hallelujah) and *unis.* (unison). The lyrics are: *Do - mine, do - na e - is, Do - mi - ne, Do - mine, do - na e - is, Do - mi - ne, Do - mi - ne,*. The piano part features a more complex accompaniment with chords and moving lines. Dynamics include *sf* (sforzando), *dim.* (diminuendo), and *p* (piano).

pp

pp et — lux per — pe — tu — a lu — ceat

p et — lux per — pe — tu — a, et — lux per — pe — tu — a lu — ceat

pp

e — is, et — lux per — pe — tu — a lu — ceat e — is,

e — is, et — lux per — pe — tu — a lu — ceat e — is,

e — is, et — lux per — pe — tu — a lu — ceat e — is,

I *p* *f* *p* *ppp* unis.

p *f* *p* *ppp* unis.

p *f* *p* *ppp* unis.

lu — ce — at e —

I *poco cresc.* *mf* *f* *ppp*

Ped.

⊕ B. & Cie 12,808

cresc. *f* *un poco rit.* *pp unis.*

cresc. *mf* *f* *pp unis.*

cresc. *f*

is, lu - ce

at e is, lu - ce

is lu - ce at e is,

ppp *un poco più rit.* *a tempo*

at, lu - ce at e is. Kyri -

ppp

at, lu - ce at e is. Kyri -

ppp

lu - ce at e is. Kyri -

pp *un poco più rit.* *a tempo*

J ppp

3 *3* *3* *3*

- e e - le - i - son, Ky - ri - e e - le - i - son, Chris -

3 *3* *3* *3*

- e e - le - i - son, Ky - ri - e e - le - i - son,

3 *3* *3* *3*

- e e - le - i - son, Ky - ri - e e - le - i - son,

J *ppp*

_te — e — le — i — son,
 Ky_ri — e e_le_i — son, Ky_ri —
 Ky_ri — e e_le_i — son, Ky_ri —

_e e_le_i — son, *Soli ppp* Chris — te — e — le — i — son,
 _e e_le_i — son, *Soli* Ky_ri —
ppp

_e e_le_i — son, Ky_ri — e e_le_i — son, *pp* Chris —
K *pp* *K*

cresc.

Chris te e le i son, Ky

cresc. *poco a poco* *p* *cresc.* *p* *cresc.*

te, Ky ri e e le i son, Ky ri

mf *mf* *mf* *3* *3* *3*

e le i son, Ky ri e e le i son, Ky ri

cresc. molto *cresc. sempre* *cresc. molto* *cresc. sempre* *cresc. molto* *cresc. sempre*

-e e - le - i - son, e - le - i -
 -e e - le - i - son, e - le - i -
 -e e - le - i - son, e - le - i -

ff *mf* *dim.*
ff *mf* *dim.*
ff *mf* *dim.*

f *ff* *mf* *dim.*

p
 -son.
p
 -son.
p
 -son.

p *pp*

perdendosi

pp *ppp* *pppp*

DIES IRÆ

PROSE

Moderato (♩ = 96)

SOPRANI *pmi e qdi*TENORI *pmi e qdi*BASSI *pmi e qdi*

PIANO

Moderato (♩ = 96)

poco f

Sopr.

*pmi soli**pp*

Di - es - i - re,

*p**pp*

di - es il - la, di - es i - re, di - es il - la

sopr. *cresc.* *f* **A**
 sol - vet sae - clum in fa - vil - là.
 Ten. 2^{di}
 Di -
 Bassi *mf*
cresc. *f* **A** Di - es
mf 8^{va} bassa ad lib.

A Ten. 1^{mi} *p*
 es, di - es - i - ra, di - es il - là, di - es i - ra, di - es il -
 i - ra, di - es il - là, sol - vet sae - clum,
 8^{va} bassa ad lib.

la sol - vet sae - clum, solvet, sol - vet sae - clum in fa - vil - là.
 di - es il - la sol - vet sae - clum in fa - vil - là.
 8^{va} bassa ad lib.

Sopr.

unis.

pp

Quan - tus

Quan - tus tre - mor est fu - tu - rus,

tre - mor est fu - tu - rus,

Ten.

quan - tus tre - mor est fu -

quan - tus tre - mor est fu -

B *mf**cresc.*

quan - do ju - dex est ven - tu - rus,

mf unis.*cresc.**f*

- tu - rus quan - do ju - dex est ven - tu - rus,

*mf**cresc.**f*

- tu - rus quan - do ju - dex est ven - tu - rus,

B *mf**cresc.**cresc.**f*

pp *p*
di - es - i - raë, di - es il - la,

pp
di - es, di - es - i - raë, di - es il - la,

mf
di - es i - raë, di - es il - la

pp
mf
di - es i - raë, di - es il - la

mf
di - es i - raë, di - es il - la sol - vet sæ - clum,

sol - vet sæ - clum, di - es il - la sol - vet

cresc. *f* Animez un peu

sol - vet - sae - clum - in favil - là .

cresc. *f*

sol - vet, sol - vet - sae - clum in favil - là .

cresc. *f*

sae - clum in favil - là .

cresc. *f* Animez un peu

mf

ff

C *unis. f* *p*

Di - es il - la

f *f* *p* *f*

Di - es i - ra ,

f *f* *p* *f*

Quan - tus tre - mor est fu - tu - rus, quan - do

C *f* *f* *p* *f*

f *p*

sol - vet sa - elum

di - es il - la, di - es i - ra, di - es il - la, sol - vet sa - elum

ju - dex, di - es il - la, quan - do ju - dex

f *f* *p*

in fa - vil - là,

in fa - vil - là, sol - vet sa - elum in fa - vil - là, tes - te Da - vid,

est ven - tu - rus, eunc - ta

f *f* *M.D.* *M.D.*

Ped.

f *p*

tes - te Da - vid

tes - te Da - vid eun Si - byl - là, di - es i - ra, di - es il - la

strie - te dis - cus - su - rus, eunc - ta

f *p* *M.D.* *M.D.*

f *p*

cum Si - byl - là,

di - es il - la sol - vet sae - clum in fa - vil - là,

strie - te dis - cus - su - rus,

f *p* M.D.

D *f* *p*

di - es il - la

sol - vet sae - clum in fa - vil - là, tes - te Da - vid, tes - te Da - vid

quan - tus tre - mor est fu - tu - rus,

D *f* *p*

f *p*

sol - vet sae - clum

cum Si - byl - là, quantus tremor est fu - tu - rus, quando ju - dex,

quan - do ju - dex, di - es il - la, quan -

f *p*

f in fa - vil - - là,

quando ju - dex est ven - tu - rus, quantus, quantus tre - mor

-do ju - dex est ven - tu - rus,

E

crise.

ff

Sopr. *ff* quan - - - tus

Ten. 1^{mi} *f* quan - tus tre - mor est fu - tu - rus,

Ten. 2^{di}

Bassi

(Notes répétées ad lib.)

f

ff

M.G.

tre - mor est fu - tu -
 quan - do ju - dex est ven - tu - rus, eun - ta stric - te dis - cus - su -
 quan - tus tre - mor est fu - tu - rus,
 quan - tus tre - mor est fu - tu - rus,
 - rus, quan - do ju - dex
 - rus, quan - tus quan - tus tremor est fu - tu - rus, quan - tus tre - mor,
 quan - do ju - dex, di - es il - la, quan -
 quan - do ju - dex, di - es il - la, quan -

ff

est ven-tu-rus

quan-do ju-dex, quan-do ju-dex est ven-tu-rus

-do ju-dex est ven-tu-

-do ju-dex est ven-tu-

Fff

cunc-ta stric-te

quan-do ju-dex est ven-tu-rus, cunc-ta

rus, cunc-ta stric-te

rus, cunc-ta stric-te

Fff

M.G. M.D.

ff

dis - cus - su - rus, cunc - ta stric - te

stric - te dis - cus - su - rus, cuncta dis - cus - su - rus, cunc - ta

dis - cus - su - rus, cunc - ta stric - te

dis - cus - su - rus, cunc - ta stric - te

ff

f

M.D.

G^{unis.} pp

dis - cus - su - rus quan - tus tre -

stric - te dis - cus - su - rus quan - tus tre - mor est fu - tu - rus,

pp

dis - cus - su - rus, quan - tus tre - mor

pp

dis - cus - su - rus, quan - tus tre - mor

G pp

f

M.G.

M.D.

The image displays a page from a musical score, likely a vocal and piano setting of a Mass. The score is written in G major (one sharp) and 4/4 time. It features a vocal line (Soprano/Alto) and a piano accompaniment. The lyrics are in Latin, and the music includes various musical notations such as clefs, notes, rests, and dynamic markings like *cresc.* and *cresc. sempre*.

The lyrics visible on the page are:

mor est fu tu rus,
quan do ju dex est ven tu rus quan do ju dex
est fu tu rus, quan do ju dex,
est fu tu rus, quan do ju dex,
quan do ju dex
est ventu rus, cunc ta stric te dis cussu rus
di es il la, quan do ju dex
di es il la, quan do ju dex

The piano part includes markings for *M.G.* (Moderato Grazioso) and *M.D.* (Moderato Dignamente).

est ven - tu - rus.

quan - tus tre - mor est fu - tu - rus.

est ven - tu - rus.

est ven - tu - rus.

f *ff* *f* *ff*

M.G.

The first system of the musical score consists of four vocal staves and a grand piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The lyrics are 'est ven - tu - rus.' and 'quan - tus tre - mor est fu - tu - rus.' The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a 'M.G.' (Messa di Voce) marking. Dynamics include *f* (forte) and *ff* (fortissimo).

p

The second system of the musical score continues the vocal and piano parts. The vocal parts are mostly rests, indicating a pause in the vocal line. The piano accompaniment continues with a steady melodic and harmonic progression. The dynamic *p* (piano) is marked at the beginning of the piano part.

cresc. molto

The third system of the musical score features a grand piano accompaniment. The right hand plays a melodic line with triplets, and the left hand plays a bass line with triplets. The dynamic *cresc. molto* (crescendo molto) is marked, indicating a significant increase in volume. The system concludes with a double bar line.

TUBA MIRUM
H And.^{te} maestoso (♩ = 72)

First system of musical notation (measures 1-4). The piece is in B-flat major (two flats) and common time (C). The tempo is And.^{te} maestoso (♩ = 72). The first measure features a fortissimo (ff) dynamic with a crescendo hairpin. The second measure is marked with a forte (f) dynamic. The third and fourth measures return to fortissimo (ff). The notation includes a large brace on the left side of the staves.

Second system of musical notation (measures 5-8). The piece continues in B-flat major and common time. The fifth measure is marked with a fortissimo (ff) dynamic. The notation includes a large brace on the left side of the staves.

Laissez le mouvement s'animer très peu

Third system of musical notation (measures 9-12). The piece continues in B-flat major and common time. The notation includes a large brace on the left side of the staves.

Fourth system of musical notation (measures 13-16). The piece continues in B-flat major and common time. The notation includes a large brace on the left side of the staves.

Fifth system of musical notation (measures 17-20). The piece continues in B-flat major and common time. The notation includes a large brace on the left side of the staves.

I

f *sf* *cresc. molto* *ff*

J Plus large (♩ = 56)

Bassi

Tu - ba - mirum spar - geus so - num per se -

J Plus large (♩ = 56)

ff *ff* *f*

pulchra, tuba mi - rum spargeus so - num per sepul - chra

animez peu à peu

K

re - gi - o - num,

tu - ba,

animez peu à peu

K

ff

ff

tu - ba co - get om - nes,

co - get om - nes an - te

ff

M. D.

M. D.

L

thro - - - num.

Mors - - - stupe - hit

Lp

ff

p

f

fp

pp

et - na - tu - ra,

cum -

sfp

f

mf

f

Sopr. *pp*

Mors — stu — pe — bit et —

Ten.

Cum re — sor — — — get

Bassi

— re_sor — — — get cre — — —

*mp**mp*

na — tu — — — ra,

cre — — — a — tu — ra,

ff

— a — tu — — — ra, ju — di — can — ti

*ff > p**ff > p*

Bassi

res — ponsu — ra, ju — di — can — ti res — ponsu — ra, mors —

*ff > p**ff > p**ff > p**ff > p**ff > p**ff**ff**pp**mf*

— stupe — Fit et — na — tu — ra

Sopr. *ppp*
 n ors — stu — pe — bit et na —
 Ten. *ppp*
 mors stu —
 Bassi
 cum — re — sur — gel ere —

pp

(♩ = 80)

— tu — — — — ra
 pe — — — — bit
 a — tu — — — ra, ju — di — can — ti, ju — di — can — ti res — pon —
 unis. *f*
 cum re — surget ere — a —
cresc. *f*
 (♩ = 80)

Ten. **N**
tu - - - - - ra.

Bassi
su - - - - - ra. **N**

Bassi *8va bassa ad lib.*
ff *6* *6* *6* **ff**

Li - ber scriptus pro - fe -

f **mf** **ff**

- re - tur in quo

to - tum con - ti - ne -

M. G.

- tur,
 un - de mun - dus ju - di - ce - tur,
 un - de mun - dus
 ju - di - ce - tur.
cresc. molto
ff

Bassi
f
f
sf
sf

B. & C^e, 12,808.

P Plus large (♩=56)

Sopr. *ff* Ju - dex, — ju - dex er — — go cum se - de - bit,

Ten. *ff* Ju - dex, — ju - dex er — — go cum se - de - bit,

Bassi *ff* Ju - dex, — ju - dex er — — go cum se - de - bit, cum se -

P Plus large (♩=56)

ff

cum se - de - bit, quid - quid la -

cum se - de - bit, quid - quid la -

- de - bit, quid - quid la - - *ff* - - tet

ff

- - tet ap - pa - re - -

- - tet ap - pa - re - -

ap - pa - re - - *ff* - - bit,

ff

bit, nil in ul

bit, nil in ul

nil in ul tum

tum re ma

tum re ma

re ma ne

ne bit.

ne bit.

bit.

ff

ff

B. & C^o, 12,808.

Q

Mors

Mors

Mors

stu

stu - pe - - - bit

stu - pe - - - bit

- pe - - - bit

na

et na - - - tu - - -

et na - - - tu - - -

- tu - - - ra,

- ra, cum re sur get
 - ra, cum re sur get
 cum re sur get

cre a
 cre a
 cre a

- tu - - - - ra,
 - tu - - - - ra,
 - tu - - - - ra,

ff *ff*

R *p* sotto voce

ju - di - ca - ti res - pon - su - ra, ju - di -

p sotto voce

ju - di - ca - ti res - pon - su - ra, ju - di -

p sotto voce

ju - di - ca - ti res - pon - su - ra, ju - di -

R

p *mp*

- ca - ti res - pon - su - ra, mors stupe -

unis.

- ca - ti res - pon - su - ra, mors stupe -

- ca - ti res - pon - su - ra, mors stupe -

mp

un peu retenu

- bit et na - tu - ra.

un peu retenu

- bit et na - tu - ra.

un peu retenu

- bit et na - tu - ra.

un peu retenu

p *mp*

N° 3

QUID SUM MISER

Andante un poco lento (♩=76)

TENORI 1^{mi}

TENORI 2^{di}

BASSI 1^{mi} e 2^{di}

PIANO

Andante un poco lento (♩=76)

Ten. 1^{mi} avec un sentiment d'humilité et de crainte

Quid sum mi-ser

tunc dic tu - rus,

quem pa - tro - num

ro - ga - tu - rus,

cum vix jus - tus, vix jus - tus sit se - cu - rus?

B*dolce assai*

Re - cor - da - re,

pi - - e

B*p**p**pp*

Je - su,

quod sum cau - sa tu - ae vi - ae,

ne me per - das

*sf**mf*

il - la di - e.

O - ro supplex et ac - ci - nis, cor con -

*cresce, ed animando un poco***C**Ten. 1^{mi}*ritenuto* *dimin.*

- tri - tum qua - si ci - nis, ge - re - cu - ram

Ten. 2^{di}*ritenuto* *dimin.*

ge - re - cu - ram

Bassi

p un poco rallent.

me - i fi - nis.

*un poco rallent**ritenuto**sf**dimin.**p**ppp**pp**ppp*

N° 4

REX TREMENDÆ

Andante maestoso (♩=66)

SOPRANI 1^{mi} e 2^{di}

Rex!

Rex!

TENORI 1^{mi} e 2^{di}

Rex!

Rex!

BASSI 1^{mi} e 2^{di}

Rex!

Rex!

Andante maestoso (♩=66)

PIANO

*ff**ff**ff*

O

rex tremendæ ma - jes - ta - tis,

rex tremendæ ma - jes -

1^{mi} Rex tre - men - dæ

O

rex tremendæ ma - jes - ta - tis,

rex tremendæ ma - jes -

amis. *ff*

tremendæ ma - jes - ta - tis,

rex tremendæ ma - jes -

*f**ff**mf**f*

un. **A**

ta - - - tis,

ta - - - tis,

f *un.* rex tre-

ta - - - tis, rex tre-men - dae ma - jes -

f rex tre-men - dae ma - jes - ta - tis,

- men - dae ma - jes - ta - tis, tremen-dae majes - ta - tis,

- ta - tis, rex tremen-dae ma - jes - ta - tis,

B *p dolce*

qui sal - - - van - dos sal - vas

B *dolce*

p *mf* *p*

gra - tis,

p. delec.
unis.
qui sal - va - nos sal - vas

p

mf

sal - va me, fons pi - e -

unis. *p*
sal - va me, fons

gra - tis,

pi - e - ta -

sal - va me, fons pi - e -

cresc. poco a poco

sal - va me, sal - va me, sal - va me,

cresc. poco a poco

- tis, sal - va me, sal - va me, sal - va

cresc. poco a poco

- ta - tis, sal - va me, sal - va me, sal - va

animez un peu

cresc. poco a poco

unis. f **Canimez un peu plus**

fons pi - e - ta - tis.

f

me, fons pi - e - ta - tis.

f

me, fons pi - e - ta - tis.

f ff **Canimez un peu plus**

p

mf >

Rex tre - men - dae ma - jes - ta - tis,

mf >

Rex tre - men - dae ma - jes -

unis. mf >

Rex tre - men - dae ma - jes - ta - tis,

cresc. poco

qui sal - van - dos sal - vas gra - tis,
 ta - tis, qui sal - van - dos sal - vas
 qui sal - van - dos sal - vas gra - tis,
 a - - poco

cresc. poco a poco

sal - va me, fons pi - e - ta - tis,
 gra - tis, sal - va me, fons pi - e -
 sal - va me, fons pi - e - ta - tis
 a - - poco

Re - cor - da - re, Je - su pi - e, quod sum
 ta - tis. Re - cor - da - re, Je - su
 Re - cor - da - re, Je - su pi - e,
 a - - poco

cresc. sempre

f

cau - sa tu - æ vi - æ, ne me per - das il - lâ

f

pi - e, quod sum cau - sa tu - æ vi - æ

f

quod sum cau - sa tu - æ vi - æ sum cau - sa tu - æ

ff **D** ^{unis.} Le mouvt doit être devenu ici

- di - e. Con - fu - ta - tis ma - le - dic - tis,

ff ^{unis.} Con - fu - ta - tis ma - le - dic - tis,

ff ^{unis.} Con - fu - ta - tis ma - le - dic - tis,

vi - æ. Le mouvt doit être devenu ici

ff **D**

près du double plus animé qu'au commencement (♩ = 132)

p *ff*

Je - su, ma - le - dic - tis,

p *ff*

Je - su, ma - le - dic - tis,

p *ff*

Je - su, ma - le - dic - tis,

près du double plus animé qu'au commencement (♩ = 132)

pp *f* *ff* *ff*

[illegible]

cri - bus ad - die - tis, —
 cri - bus ad - die - tis, —
 cri - bus ad - die - tis, —

sf *sf* *sf* *sf*

E unis. *p sotto voce*
 vo - ca - me et de pro -
 vo - ca - me et de pro -
 vo - ca - me et de pro -

E *p*

- fun-do la - cu.
 - fun-do la - cu.
 - fun-do la - cu.

Li-be-ra
 Li-be-ra me de o - re le -
 Li - bera me de o - re le -
 me de o - re le - o - nis, ne
 - o - nis, li - be-ra

poco f
p *mf* *cresc.*
mf *cresc.*
cresc.
mf
poco *a* *poco*

o - nis, li - be - ra - me - ne
 - ca - dam in obs - cu - rum ne
 me de o - re le - o - nis, ne

cresc. molto

ff ca - dam in obs - cu - rum
ff ca - dam in obs - cu - rum
ff ca - dam in obs - cu - rum

fff

And.^{te} maestoso
tempo 1.^o (♩ = 66)

mf un poco riten.
 ne ab - sor - be - at me Tar - ta - rus.

And.^{te} maestoso
tempo 1.^o (♩ = 66)
mf un poco riten.
p

p dolce

Qui sal - van - dos sal - vas

pp

Qui sal - van - dos sal - vas gra - tis,

p dolce

Qui sal - van - dos sal - vas gra - tis,

p

poco f

p

gratis,

p dolce

sal - va me,

sal - va me, sal - va me, fons pi - e -

sal - va me, fons pi - e - ta - tis, fons pi - e -

p

sal - va me; sal - va me,

ta - tis.

ta - tis.

p

pp

G *ff* *ff* *unis.*

Rex! Rex! Rex tremen-dæ ma-jes - ta - tis,

ff *ff* *p unis.*

Rex! Rex! Rex tremen-dæ ma-jes - ta - tis, sal -

ff *ff* *unis.*

Rex! Rex tremen-dæ ma-jes - ta - tis,

G *ff* *ff* *f* *pp*

H *f*

rex tremen-dæ ma - jes -

- va me, sal - va me, rex tremen-dæ ma - jes -

rex tremen-dæ ma - jes

H *ff*

mf *mf* *p* *ff*

- ta - tis, sal - va me,

- ta - tis, *unis.* sal - va me, o rex,

- ta - tis, sal - va me, sal - va me, rex tre -

f *ppp* *cresc.* *f* *ff*

ff rex tre-men - - dae ma - jes -

ff rex tre-men - - dae ma - jes - ta - tis, tremenda majes -

- men - dae ma - jes - ta - - tis, rex tremendae ma - jes -

ff *ff*

p *perdendosi* ta - tis, sal - va me, sal - va me, sal - va me,

ta - tis,

ta - tis,

f *pp* *perdendosi* *ppp*

ppp *un poco rit.* *ppp* *più rit.* fons pi - e - ta - tis, fons pi - e - ta - tis.

fons pi - e - ta - - tis.

ppp fons pi - e - ta - - tis.

un poco rit. *ppp* *ppp* *più rit.* *ppp* fons pi - e - ta - - tis.

QUÆRENS ME

CHŒUR SANS ACCOMPAGNEMENT

And.^{te} - sostenuto (♩ = 66)

Même mouv! que le morceau précédent, et toujours très doux.

1.^{mi} e 2.^{di}
SOPRANI1.^{mi} e 2.^{di}
TENORI1.^{mi} e 2.^{di}
BASSI

pp

Quærens me sedis-ti las - sus, quærens me,

pp

Quærens me sedis-ti

cresc.

re-demisti crucem pas - sus, crucem pas - sus, tan - tus

pp

Quærens me sedisti las - sus,

las - sus, re-de-mi-sti crucem pas - sus, tan - tus

Sopr. poco

la-bor, tan - tus la-bor non sit cas - sus.

sf

Ten.

tan - tus, tan-tus la-bor non sit cas - sus.

sf

Bassi 1.^{mi}

la-bor, tan - tus la - bor non sit cas - sus, non sit cas -

Bassi 2.^{di}

la-bor, tan - tus la - bor non sit cas - sus.

A unis.

Ju - ste ju_dex ul_ti - o - - nis, do - num fac remis - si -

- sus. Ju - ste ju_dex ul_ti -

Ju - ste ju_dex ul_ti -

_ o - nis an_te di - em, an - te di_em ra_ti -

Ju - ste ju_dex ul_ti - o - nis, ju - ste ju -

- o nis, ju - ste ju - dex ul - ti - o - nis, fac do - -

- o - nis, ju - ste ju - dex ul - ti - o - nis, fac do - -

Sopr. 1^{mi}

B

- o nis, di_em ra - ti - o - - nis.

- o nis, di_em ra - ti - o - - nis.

- dex, do - num fac remis - si - o - - nis.

- dex, do - num fac remis - si - o - - nis. In - gemis -

- um re - mis - si - o - - - nis.

- um re - mis - si - o - - - nis.

In - ge - mis -

pp

PL

pp

pp

pp

۲۲۲

C
pp

Quæ - rens me se - dis - ti

pp

Quæ - rens me se - dis - ti

- us, supplan - ti par - ce, De - us. Preces meæ non sunt dignæ,

Preces meæ non sunt dignæ,

las - - - sus, quæ - - - rens me,

las - - - sus, quæ - - - rens me,

Quæ - rens me se - dis - ti

Quæ - rens me se - dis - ti

non sunt dignæ, sed tu, bonus, fac be - nigne

non sunt dignæ, sed tu, bonus, fac be - nigne

D

re - de - mis - ti cru - cem pas - - sus, cru - cem

re - de - mis - ti cru - cem pas - - sus, cru - cem

las - - sus, las - - sus, re - de - mis - ti

las - - sus, las - - sus, re - de - mis - ti

ne pe - renni cremer i - gne, qua - - rens

ne pe - renni cremer i - gne, qua - - rens

pas - - sus, tan - tus

pas - - sus, tan - tus

crucem passus, preces meae non sunt dignae,

crucem passus, preces meae non sunt dignae,

me se - dis - ti las - - sus, non

me se - dis - ti las - - sus, non

la - bor, tan - tus la - bor non sit cas -

la - bor, tan - tus la - bor non sit cas -

tan - tus tan - tus la - bor non sit cas -

tan - tus tan - tus la - bor non sit cas -

non sum dignus non, sed tantus la - bor non sit cas - sus,

non sum dignus non, sed tantus la - bor non sit cas -

E

- sus. Qui Ma - ri - am ab - sol -

- sus. Qui Ma - ri - am ab - sol -

- sus. _____

- sus. _____

non sit cas - sus. Qui Ma - ri - am ab - sol - vis - ti,

Qui Ma - ri - am ab - sol - vis - ti,

ris - ti, mi - hi quo - que spem de -

ris - ti, mi - hi quo - que spem de -

et la - tronem ex - au -

et la - tronem ex - au -

et la - tronem ex - au - dis - ti, mi - hi quoque

et la - tronem ex - au - dis - ti, mi - hi quoque

Ff

dis - ti, in - ter o - ves lo - cum

dis - ti, in - ter o - ves lo - cum

dis - ti, in - ter o - ves locum praesta,

dis - ti, in - ter o - ves locum praesta,

spem dedisti, in - ter o - ves lo - cum

spem dedisti, in - ter o - ves lo - cum

cresc. poco a poco *f*

præs-ta, et ab hæ-dis me — se-ques — tra,

cresc. poco a poco *f*

præs-ta, et ab hæ-dis me — se-ques — tra,

cresc. poco a poco *f*

et ab hædis — me sequestra, ab hæ — dis me se — ques — tra,

cresc. poco a poco *f*

et ab hædis — me sequestra, ab hæ — dis me se — ques — tra,

cresc. poco a poco *f*

præs — ta, et ab hæ — dis me — se-ques — tra,

cresc. poco a poco *f*

præs — ta, et ab hæ — dis me — se-ques — tra,

pp *un poco riten.*

sta — tu — ens in par — te dex — trâ.

pp *un poco riten.*

sta — tu — ens in par — te dex — trâ.

pp *un poco riten.*

sta — tu — ens in par — te dex — trâ.

pp *un poco riten.*

sta — tu — ens in par — te dex — trâ.

pp *un poco riten.*

sta — tu — ens in par — te dex — trâ.

LACRYMOSA

And^{te} non troppo lento (♩ = 60)SOPRANI 1^{mi} e 2^{di}TENORI 1^{mi} e 2^{di}BASSI 1^{mi} e 2^{di}

PIANO

And^{te} non troppo lento (♩ = 60)*f* Tenori.

La - cry - mo - sa di - es - il - la, quâ re -

- sur - get ex - fa - vil - lâ - ho - mo - re - us,

Soprani.

2^{di}

ju - di - can - dus, ju - di -

f *ff* *f* *ff*

- can - dus ju - di - can - dus ju - di - can - dus

f *ff* *f* *ff*

- can - dus, ju - di - can - dus ju - di - can - dus ho - mo re

f *ff* *f* *ff*

f La - cry - mo - sa di - es il - la, quâ re -

f *ff* *f* *ff*

- us. La - cry - mo - sa, quâ

f *ff* *f* *ff*

- sur - get ex - fa - vil - là - ho - mo - re - us,
 re - sur - get - ex fa - vil - là ho - mo re - us,
 ju - di - can - dus, ju - di -
 ju - di - can - dus, ju - di -
 - can - dus, ju - di - can - dus, ju - di - can - dus ho - mo - re
 - can - dus, ju - di - can - dus ho - mo, ho - mo re -
 unis.

The musical score is written for voice and piano. It consists of three systems of staves. The first system has two vocal staves and a grand piano staff. The second system also has two vocal staves and a grand piano staff. The third system has two vocal staves and a grand piano staff. The piano part features complex textures with many chords and triplets, marked with *f* and *ff*. The vocal parts have lyrics in Latin. The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be 4/4.

B

us. La - cry - mo - sa di - es il - la quâ ju - di -

us. La - cry - mo - sa di - es, di - es il -

f La - cry - mo - sa di - es il - la, quâ re -

B

ff

ff

ff

ff

- can - dus unis. re - sur - get ex fa - vil -

- la, quâ resur - get homo re -

- sur - get ex fa - vil - lâ ho - mo re - us,

ff

ff

ff

ff

- lâ ho - mo re - us, ju - di -

- us, ju - di - can - dus, quâ

ju - di - can - dus, ju - di -

ff

ff

ff

ff

unis.

- can - dus, quâ re - sur - get ho - mo re -

resur - get ju - di - can - - - - - dus ho - mo re -

- can - dus, ju - di - can - dus, ju - di - can - dus ho - mo re -

ff *ff* *ff*

3 3 3

C

- us.

- us.

- us.

unis. *f* La - - - cry -

f La - - - cry - mo

La - - - cry - mo - - - sa -

C

ff

f *ff*

unis.

- mo - sa - di - es il - la,

- sa - di - es il - la, di -

di - es il - la, di - es

ff

di - es, di - es il -
 - es, di - es, la - cry - mo
 il - la di - es il -

D Sop. 2^{da} *p dolce assai*
 - la. La - cry - mo - sa
 Ten. 1^{ma} *p dolce assai*
 - sa. La - cry - mo - sa
 - la. *p* La - cry - mo -

D *mf* *dolce*
pp *pppp* *p*
 M.D.

di - es il - la, quâ re -
 di - es il - la, quâ re -
 - sa di - es il - la,

M.D.

- sur - get, quâ re - sur - get ex fa - vil - là ju - di -
 - sur - get, quâ re - sur - get ex fa - vil - là ju - di -
 di - es il - là —

mf *dolce*

- can - dus ho - mo re - us, quâ re -
 - can - dus ho - mo re - us quâ re -
 quâ re - sur - get ho - mo re - us,

M.D. *M.D.*

- sur - get ju - di - can - dus ho - mo re - us,
 - sur - get ju - di - can - dus ho - mo re - us,
 ju - di - can - dus —

poco sf *poco sf*

poco sf

la - cry - mo - sa di - es il - la,

poco sf

la - cry - mo - sa di - es il - la,

p

la - cry - mo - sa di - es di - es - il - la,

E

poco sf

p

la - cry - mo - sa di - es il - la,

poco sf

p

la - cry - mo - sa di - es il - la,

p

la - cry - mo - sa di - es il - la, — la - cry - mo -

poco sf

p

pp

di - es il - la, di - es

di - es il - la, di - es

— sa di - es il - la, di -

B. & C. 12,808.

il - la, di - es quâ - re - sur - get
 il - la, di - es quâ - re - sur - get
 - es, il - la quâ re -

ju - di - can - dus ho - mo re -
 ju - di - can - dus ho - mo
 - sur - get, quâ re -

- us, re - us.
 re - us, re - us.
 - sur - get ho - mo re - us. Pi - e

dolce assai

Pi - e Je - su

Je - su, pi - e Je - su

The first system consists of three staves. The top staff is a vocal line with a treble clef, containing the lyrics 'Pi - e Je - su'. The middle staff is a vocal line with a bass clef, containing the lyrics 'Je - su, pi - e Je - su'. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs), featuring a continuous eighth-note arpeggiated pattern in the left hand and a melodic line in the right hand.

Do - mi - ne,

Do - mi - ne, pi - e Je -

dolce assai
pp

The second system continues the musical piece. It features three staves. The top staff is a vocal line with a treble clef, containing the lyrics 'Do - mi - ne,'. The middle staff is a vocal line with a bass clef, containing the lyrics 'Do - mi - ne, pi - e Je -'. The bottom staff is a piano accompaniment with a grand staff, featuring a continuous eighth-note arpeggiated pattern in the left hand and a melodic line in the right hand. The tempo/mood marking '*dolce assai*' and the dynamic marking '*pp*' are present.

Sop. 2^{li} *pp*

do - na

do - na, do - na

- su, do - na, do - na e -

The third system continues the musical piece. It features four staves. The top staff is a vocal line with a treble clef, containing the lyrics 'do - na'. The second staff is a vocal line with a treble clef, containing the lyrics 'do - na, do - na'. The third staff is a vocal line with a bass clef, containing the lyrics '- su, do - na, do - na e -'. The bottom staff is a piano accompaniment with a grand staff, featuring a continuous eighth-note arpeggiated pattern in the left hand and a melodic line in the right hand. The tempo/mood marking '*pp*' is present.

First system of the musical score. It consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "e - - is re qui - em, pi - e". The piano part features a continuous eighth-note accompaniment in the left hand and chords in the right hand.

Second system of the musical score, marked with a **G** (G-clef) and *pp* (pianissimo). The lyrics are: "pi - e Je su do na e - is". The piano part continues with the same accompaniment pattern.

Third system of the musical score, marked with a **G** (G-clef) and *pp* (pianissimo). The lyrics are: "Je su Do mi ne, su Do mi ne,". The piano part continues with the same accompaniment pattern.

Fourth system of the musical score. The lyrics are: "re qui - em, do na e". The piano part continues with the same accompaniment pattern.

Fifth system of the musical score. The lyrics are: "re qui - em, do na e". The piano part continues with the same accompaniment pattern.

do - - - na

do - - - na

do - - - na do - - - na

- is, do - na e - is re -

e - - - is re - qui - em.

e - - - is re - qui - em.

- qui - em æ - ter - nam,

pp *f* *ff*

H

f *unis.*

La - cry - mo - sa di - es il - la, quâ re -

H Domine.

f *ff* *f* *ff* *f* *ff*

ff *ff* *ff* *ff*

ff *ff* *ff* *ff*

sur - get ex fa - vil - là ho - mo - re - us,

ju - di - can - dus, ju - di - can - dus, ju - di - can - dus ho - mo - re -

I
f unis.

La - cry - mo - sa di - es il - la, quâ re -
 - us. La - - - cry - mo - - - sa, quâ
 - us.

I

ff ff

- sur - get ex - - - fa - vil - lâ - - - ho - mo re - us,
 re - - - sur - get ex fa - vil - - lâ ho - mo re - us,

ff ff

ju - di - can - dus, ju - - - di -
 ju - di - can - dus, ju - - - di -

ff ff

ff

- can - dus, ju - di - can - dus, ju - di - can - dus ho - mo re

ff

- can - dus, - dus, ju - di - can - dus ho - mo, ho - mo re

unis.

ff

ff

ff

ff

ff

ff

J

unis.

- us, la - cry - mo - sa di - es il - la, quâ ju - di -

- us, la - cry - mo - sa di - es, di - es il -

unis.

La - cry - mo - sa di - es il - la, quâ re

J

ff

ff

ff

ff

ff

ff

- can - dus re - sur - get ex fa - vil -

unis.

- la, quâ re - sur - get ju - di - can -

- sur - get ex fa - vil - lâ ho - mo re - us

ff

ff

ff

ff

ff

ff

- lâ ho - mo re - us, ju - di
 - dus ho - mo re - us, quâ
 ju - di - can - dus, ju - di

ff

- can - dus quâ re - sur - get ho - mo re -
 re - sur - get ju - di - can - dus ho - mo re -
 - can - dus, ju - di - can - dus, ju - di - can - dus, ho - mo re -

ff

- us, La - cry - mo - sa
 - us, *pp* La - cry -
 - us, *p* *dolce assai* La - cry - mo -

ppp

pp

di - es il - la, qua re -
 - mo - sa di - es il - la,
 sa di - es il - la,
 M.G.

- sur - get, qua re - sur - get ex - fa - vil - la,
 qua re - sur - get ju - di -
 di - es il - la,
 M.G.

ju - di - can - dus ho - mo
 - can - dus, ju - nis - di - can - dus
 qua re - sur - get
 ppp
 M.G.

re - us, qua re - sur - get ju - di -

ho - mo re - us, ju - di -

ho - mo re - us

M.G.

- can - dus ho - mo re - us, la - cry - mo -

- can - dus, la - cry - mo - sa - di -

ju - di - can - dus, la - cry - mo -

L *poco sf* *p*

sf

Lr *poco sf*

poco sf

- sa di - es il - la, la - cry - mo -

- es, di - es il - la, la -

- sa di - es, di - es il - la, la - cry - mo -

poco sf *p*

sf *poco sf*

- sa di - es il - la, di - es
 - cry - mo - sa di -
 - sa di - es il - la, - la - cry - mo - sa di -
 il - la, di - es il - la,
 - es, di - es il - la, di - es, quâ re -
 - es il - la, di - es il -

di - es quâ - re - sur - get ju - di - can - - - dus

- sur - - - get re - - - us

- la, quâ re - - - sur - - - get,

The first system consists of three staves. The top staff is a vocal line in D major (two sharps) with lyrics 'di - es quâ - re - sur - get ju - di - can - - - dus'. The middle staff continues the vocal line with lyrics '- sur - - - get re - - - us'. The bottom staff is a piano accompaniment in D major, featuring a bass line with lyrics '- la, quâ re - - - sur - - - get,' and a treble staff with arpeggiated chords.

ho - - - mo - re - us, quâ

ju - di - can - dus, quâ

quâ re - sur - get ho - mo re -

The second system consists of three staves. The top staff is a vocal line in D major with lyrics 'ho - - - mo - re - us, quâ'. The middle staff continues the vocal line with lyrics 'ju - di - can - dus, quâ'. The bottom staff is a piano accompaniment in D major, featuring a bass line with lyrics 'quâ re - sur - get ho - mo re -' and a treble staff with arpeggiated chords.

poco f

poco sf

The third system consists of three staves. The top staff is a vocal line in D major with lyrics 'poco f'. The middle staff continues the vocal line with lyrics 'poco sf'. The bottom staff is a piano accompaniment in D major, featuring a bass line with lyrics 'poco sf' and a treble staff with arpeggiated chords.

re - sur - get ho - mo re -

re - sur - get ho - mo re -

- us, quâ re - sur - get ho - mo re -

re - sur - get ho - mo re -

The image shows a page from a musical score for the song "L'Espresso" by Claude Debussy. The score is written for voice and piano. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts are in French, with lyrics: "us, quâ quâ". The piano accompaniment includes a complex, flowing melody in the right hand and a more rhythmic, arpeggiated pattern in the left hand. The score is marked with a 9/8 time signature and includes dynamic markings such as *f* (forte) and *sf* (sforzando). The overall style is characteristic of Impressionist music, with a focus on color and atmosphere.

re - sur - get ju - di - can - dus, quâ re -

re - sur - get ju - di - can - dus, quâ re -

re - sur - get

f *sempre più f*

N *ff*

- sur - get ju - di - can - dus ho - mo re - us, quâ re -

ff

- sur - get ju - di - can - dus ho - mo re - us, quâ re -

ff *unis,*

quâ re - sur - get ho - mo, ho - mo re - us, quâ re -

N *ff*

[illegible]

Sop. 1^{mi}
 -mo sa, la - cry_mo - - sa di - es - il - la, quâ

Sop. 2^{di}
 -mo - sa, la - cry_mo - - sa di - es - il - la, quâ

Ten. 1^{mi}
 -mo - sa, la - cry_mo - - sa di - es - il - la, quâ

Ten. 2^{di}
 -mo - sa, la - cry_mo - - sa di - es - il - la, quâ

Bassi 1^{mi} e 2^{di}
 -mo - sa, la - cry_mo - - sa di - es - il - la, quâ unis.

f

re - sur - get ex fa - vil - lâ - judican -

re - sur - get ex fa - vil - lâ - judican -

re - sur - get ex fa - vil - lâ - judican -

re - sur - get ex fa - vil - lâ - judican -

re - sur - get ex fa - vil - lâ - judican -

mf

ff

This image shows a page from a musical score, likely for a vocal ensemble and piano. The score is written in Italian and features several staves. The top staves are for vocal parts, with lyrics in Italian: "cry - mo - sa, di es,". The bottom staves are for piano accompaniment, featuring complex chordal textures and arpeggiated figures. The score is marked with dynamic indications such as *ff* (fortissimo) and *ff* (fortissimo). The key signature is one flat (B-flat), and the time signature is 3/4. The page is numbered 3 in the bottom right corner.

di - es il - la, la - cry -

di - es il - la, di - es

di - es il - la, la - cry -

di - es il - la, di - es

-la, di - es il - la, la - cry -

Q

12 *6* *12* *6*

9 *8*

Bⁿ

-mo sa,

la cry - mo sa,

-mo sa,

la cry - mo sa,

unis.

-mo sa,

6 *6* *6* *6* *6* *6*

Sop. 1^{ma} e 2^{da}
la - crymo - sa di - es il - la,
Ten. 1^{ma} e 2^{da}
la - crymo - sa di - es il - la,
Bass. 1^{ma} e 2^{da}
la - crymo - sa di - es il - la,
ff
di - es
di - es
di - es
ff
il - la,
il - la,
il - la,
ff

OFFERTOIRE

CHOEUR DES ÂMES DU PURGATOIRE.

Moderato (♩ = 84)

SOPRANI 1.^{mi} e 2.^{di}TENORI 1.^{mi} e 2.^{di}BASSI 1.^{mi} e 2.^{di}

PIANO

Moderato (♩ = 84)

*p**pp*

Do - mi - ne ,

sempre pp

Do - mi -

pp

Do - mi - ne ,

sempre pp

Do - mi -

pp

Do - mi - ne ,

sempre pp

Do - mi -

*sf**p**sf*

First system of the musical score. It consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts have the lyrics: "ne Je su". The piano accompaniment is in 4/4 time, with a key signature of one flat (B-flat). It features a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano), *sf* (sforzando), and *p* (piano).

Second system of the musical score. It consists of three vocal staves and a piano accompaniment. The vocal parts have the lyrics: "Chris te! Do mi". The piano accompaniment continues the melody and bass line. Dynamics include *p* (piano), *sf* (sforzando), and *p* (piano). A section marked "A" is indicated above the piano accompaniment.

Third system of the musical score. It consists of three vocal staves and a piano accompaniment. The vocal parts have the lyrics: "ne, ne, ne,". The piano accompaniment continues the melody and bass line. Dynamics include *p* (piano), *sf* (sforzando), and *f* (forte). A section marked "A" is indicated above the piano accompaniment.

Do - mi - ne Je - su Chris - te !

Do - mi - ne Je - su Chris - te !

Do - mi - ne Je - su Chris - te !

poco cresc.

p

p

sf

B

Rex - glo - ri - ae !

Rex - glo - ri - ae !

Rex - glo - ri - ae !

sf

p

sf

Musical score for three voices (Soprano, Alto, Bass) and piano accompaniment. The lyrics are "Rex — glo — ri — æ!". The piano part features dynamic markings *sf* (sforzando) and *p* (piano).

Rex — glo — ri — æ!

Rex — glo — ri — æ!

Rex — glo — ri — æ!

sf *p* *sf* *p*

Musical score for three voices (Soprano, Alto, Bass) and piano accompaniment. The lyrics are "Li — be — ra, li — be — ra". The piano part features a *C* (Crescendo) marking.

C

Li — be — ra, li — be — ra

Li — be — ra, li — be — ra

Li — be — ra, li — be — ra

C

a - nimas
 a - nimas
 a - nimas

om - ni - um
 om - ni - um
 om - ni - um

sf
p *p*
sf

Musical score for three voices (Soprano, Alto, Bass) and piano. The score is in 4/4 time and features the words "a - nimas" and "om - ni - um". The piano part includes dynamic markings *sf* (sforzando) and *p* (piano).

fi - de - li - um

fi - de - li - um

fi - de - li - um

sf *p* *p* *sf* *sf*

This system contains the first vocal entry and piano accompaniment. The vocal parts (Soprano, Alto, and Bass) enter with the lyrics 'fi - de - li - um'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more melodic line in the left hand. Dynamic markings include *sf* (sforzando) and *p* (piano).

de - functo - - rum

de - functo - - rum

de - functo - - rum

sf *f* *mf*

This system continues the vocal and piano parts. The vocal parts enter with the lyrics 'de - functo - - rum'. The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *sf* (sforzando), *f* (forte), and *mf* (mezzo-forte).

f

This system concludes the page with a final piano accompaniment section. The right hand features a series of ascending and descending sixteenth-note runs. The left hand provides a steady harmonic support. A dynamic marking of *f* (forte) is present.

D

de — pœ — nis

de — pœ — nis

de — pœ — nis

D

f *espressivo*

un poco riten.

sf *dim.*

p tempo 1^o

Do — — mi — ne,

p

Do — — mi — ne,

p

Do — — mi — ne,

tempo 1^o

p

First system of piano accompaniment. The right hand features a rapid, ascending eighth-note scale. The left hand provides a simple harmonic accompaniment with quarter notes.

Second system of piano accompaniment. The right hand continues the ascending eighth-note scale. The left hand accompaniment remains consistent. A *cresc.* marking is present in the right hand.

Third system of piano accompaniment. The right hand continues the ascending eighth-note scale. The left hand accompaniment remains consistent.

Fourth system of piano accompaniment. The right hand continues the ascending eighth-note scale. The left hand accompaniment remains consistent. A *poco f cresc. molto* marking is present in the right hand, and a *ff* marking is present in the left hand.

Vocal entry system. The vocal line enters with the lyrics "Do - mi - ne,". The piano accompaniment is minimal, consisting of a few notes in the right hand and a single note in the left hand. A *poco f* marking is present in the right hand.

Piano accompaniment system with vocal accompaniment. The right hand features a rapid, ascending eighth-note scale. The left hand provides a simple harmonic accompaniment with quarter notes. A *p* marking is present in the right hand, and a *sf* marking is present in the left hand. The system concludes with a *sempre f* marking.

poco f un poco rit.

li - be - ra e -

poco f un poco rit.

li - be - ra e -

poco f un poco rit.

li - be - ra e -

un poco rit.

sf

sempre f

tempo I^o

- as

- as

- as

p

pp

tempo I^o

p

pp

de - poe - nis

pp

de - poe - nis

pp

de - poe - nis

p

p

in - fer - ni

in - fer - ni

in - fer - ni

The first system of the musical score consists of three vocal staves (treble, alto, and bass clefs) and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics "in - fer - ni" are written under each vocal staff. The piano accompaniment features a complex, rhythmic pattern in the right hand, with many beamed sixteenth and thirty-second notes, and a simpler bass line in the left hand.

et de

et de

et de

poco f

The second system continues the musical score. The vocal parts have the lyrics "et de". The piano accompaniment continues with its complex rhythmic pattern. A dynamic marking of *poco f* (poco forte) is written in the piano part.

pro - fun -

pro - fun -

pro - fun -

The third system of the musical score features the vocal parts with the lyrics "pro - fun -". The piano accompaniment continues with its complex rhythmic pattern. The system concludes with a final cadence in the piano part.

do la - - - cu!

do la - - - cu!

do la - - - cu!

dimin. *ppp*

The first system consists of three vocal staves (soprano, alto, and bass) and a piano accompaniment. The vocal parts sing the syllables 'do', 'la', and 'cu!' with a long note on 'la'. The piano accompaniment features a complex, rhythmic pattern in the right hand, marked with 'dimin.' and 'ppp'.

F *sempre pp*

The second system shows the piano accompaniment continuing with a rhythmic pattern in the right hand. The left hand has a few notes. The system is marked with a forte 'F' and 'sempre pp'.

li - be-ra

li - be-ra

li - be-ra

The third system consists of three vocal staves and a piano accompaniment. The vocal parts sing the syllables 'li', 'be', and 'ra'. The piano accompaniment features a complex, rhythmic pattern in the right hand, marked with 'F' and 'sempre pp'.

Soprano: e - as

Alto: e - as

Bass: e - as

il canto marcato

sempre p

Soprano: et sanc - tus

Alto: et sanc - tus

Bass: et sanc - tus

ff *ff* *ff* *ff*

G *riten.*

Michael

Michael

Michael

ff *ff* *f* *ff* *sempre ff* *riten.*

dimin. *p*

tempo I^o

si - gni - fer

si - gni - fer

si - gni - fer

tempo I^o

p

re - praesen - tet

re - praesen - tet

re - praesen - tet

dimin. *poco* *a* *poco*

e - as

e - as

e - as

in lu - cem

in lu - cem

in lu - cem

sanc - tam, quam o - perdendos

sanc - tam, quam o - perdendos

sanc - tam, quam o - perdendos

lim A - bra - hae et se - mi - ni e - jus

lim A - bra - hae et se - mi - ni e - jus

lim A - bra - hae et se - mi - ni e - jus

ppp

pp

pp

pp

[illegible]

N° 8

HOSTIAS

And^{te} non troppo lento (♩ = 56)TENORI 1^{mi}TENORI 2^{di}BASSI 1^{mi}BASSI 2^{di}

PIANO

mf *cresc.*

Hos - ti - as et pre - ces ti - bi laudis of - fe - ri -

mf *cresc.*

Hos - ti - as et pre - ces ti - bi laudis of - fe - ri -

mf *cresc.*

Hos - ti - as et pre - ces ti - bi laudis of - fe - ri -

mf *cresc.*

Hos - ti - as et pre - ces ti - bi laudis of - fe - ri -

And^{te} non troppo lento (♩ = 56)

f

f *mf*

- mus. Sus - ci - pe pro a - ni - ma - bus il -

f *mf*

- mus. Sus - ci - pe pro a - ni - ma - bus il -

f *mf*

- mus. Sus - ci - pe pro a - ni - ma - bus il -

f *mf*

- mus. Sus - ci - pe pro a - ni - ma - bus il -

5 Flutes

p *sf*

8 Trombones

[illegible]

B*p**cresc.*

Hos - ti - as et pre - ces ti - bi laudis of - fe - ri -

Hos - ti - as et pre - ces ti - bi laudis of - fe - ri -

Hos - ti - as et pre - ces ti - bi laudis of - fe - ri -

Hos - ti - as et pre - ces ti - bi laudis of - fe - ri -

B*p**cresc.*

Hos - ti - as et pre - ces ti - bi laudis of - fe - ri -

- mus. Sus - ci - pe pro a - ni - ma - bus il - lis,

- mus. Sus - ci - pe pro a - ni - ma - bus il - lis,

- mus. Sus - ci - pe pro a - ni - ma - bus il - lis,

- mus. Sus - ci - pe pro a - ni - ma - bus il - lis,

- mus. Sus - ci - pe pro a - ni - ma - bus il - lis,

C*cresc.*

qua-rum ho-di-e

me-
cresc.

qua-rum ho-di-e

me-
cresc.

qua-rum ho-di-e

me-
cresc.

qua-rum ho-di-e

me-

C*sf**p**sf***D**

-mo-ri-am

fa-

*f**p*

-ci-mus.

-mo-ri-am

fa-

*f**p*

-ci-mus.

-mo-ri-am

fa-

*f**p*

-ci-mus.

-mo-ri-am

fa-

*f**p*

-ci-mus.

D*poco f**p**p**sf**p**pp*

SANCTUS

And.^{te} un poco sostenuto e maestoso (♩ = 52) *mf*

TENORE SOLO

SOPRANI 1.^{mi}

SOPRANI 2.^{di}

CONTRALTI

TENORI 1.^{mi} e 2.^{di}

BASSI 1.^{mi} e 2.^{di}

PIANO

p

And.^{te} un poco sostenuto e maestoso (♩ = 52)

p

p

Ten. solo

Sanc - tus, Sanc - tus, Sanc - tus, ———

A

Sopr. 1.^{mi}

pp très doux

Sopr. 2.^{di}

Sanc - tus,

pp très doux

Contr.

Sanc - tus,

pp très doux

Sanc - tus,

A

pp

Sanctus - tus;

Sanctus, Sanctus, Sanctus, _____

Sanctus, Sanctus, Sanctus, _____

Sanctus, Sanctus, Sanctus, _____

8 - - - - -

Sanctus Deus Sabaoth! _____ **B**

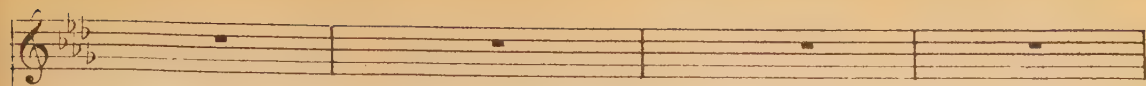
Sanctus,

Sanctus,

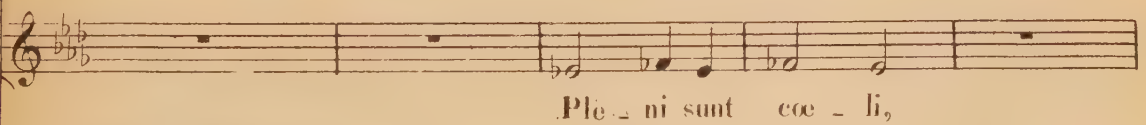
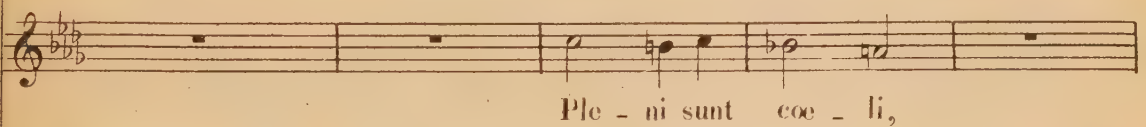
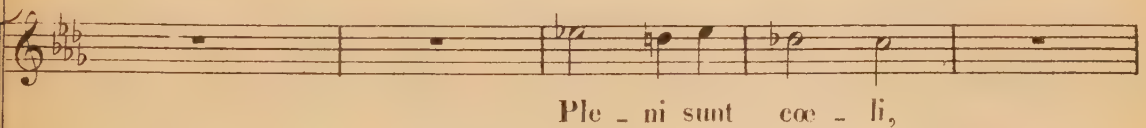
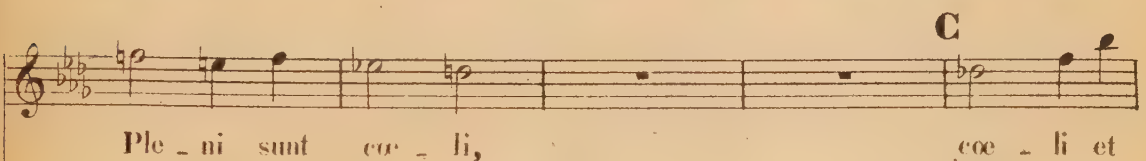
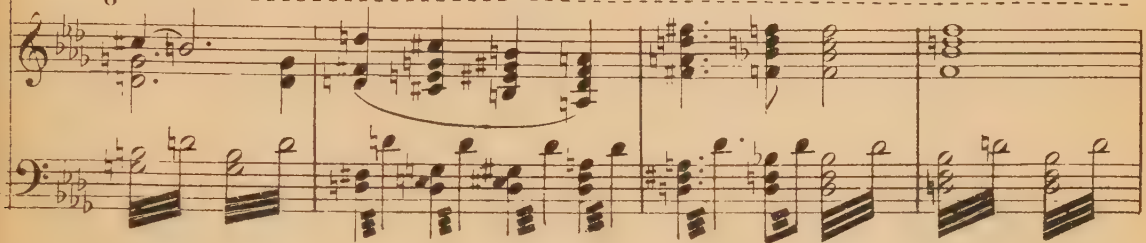
Sanctus,

8 - - - - - **B**

Detailed description: This is a musical score for a choral or instrumental piece. It features four vocal staves and two piano accompaniment staves. The key signature is B-flat major (two flats). The first system contains four vocal staves with the lyrics 'Sanctus - tus;'. The second system continues the vocal parts with 'Sanctus, Sanctus, Sanctus, _____'. The third system has 'Sanctus, Sanctus, Sanctus, _____'. The fourth system has 'Sanctus, Sanctus, Sanctus, _____'. The piano part consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. A repeat sign with a first ending bracket and a 'B' section marker appears after the fourth system. The fifth system has 'Sanctus Deus Sabaoth! _____' with a 'B' section marker. The sixth system has 'Sanctus,'. The seventh system has 'Sanctus,'. The eighth system has 'Sanctus,'. The piano part continues with chords and eighth notes. A second repeat sign with a first ending bracket and a 'B' section marker appears after the eighth system.



8



8



ter - - - ra glo -

coe - li et ter - - - ra

coe - li et ter - - - ra

coe - li et ter - - - ra

8-

- - ri - â tu - â, ple - ni sunt coe - li, coe - li et

8-

ter - ra - - - glo - ri â tu - â, - - - glo - ri â, glo - ri â tu - â.

8-

Detailed description: This is a musical score for a hymn, likely a setting of the Credo. It is written in B-flat major (two flats) and 4/4 time. The score consists of four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The piano part is written in a grand staff (treble and bass clef) and features a steady, rhythmic accompaniment in the right hand and a more active, melodic line in the left hand. The lyrics are in Latin and are placed below the vocal staves. The score is divided into three systems, each separated by a dashed line with a '8-' marking, indicating an 8-measure rest or a section break. The first system contains the first four vocal staves and the piano accompaniment. The second system contains the fifth and sixth vocal staves and the piano accompaniment. The third system contains the seventh and eighth vocal staves and the piano accompaniment. The piano accompaniment is written in a grand staff and features a steady, rhythmic accompaniment in the right hand and a more active, melodic line in the left hand.

Allegro non troppo ($\text{♩}=56$)

Soprani e Contralti unis

f Ho - sanna in ex - cel - sis, ho - san - na in ex - cel - sis, ho san - na, ho -

Tenori

Bassi

Allegro non troppo ($\text{♩}=56$)

f

- sanna, ho - sanna in ex - cel - sis, ho - san - na, ho - san - na

f Ho - sanna in ex - cel - sis, ho - sanna

f

in ex - cel - sis, in ex - cel - sis, — ho - san - na, ho - san -

f Ho - sanna

in ex - cel - sis, ho - san - na, ho - sanna, ho - sanna in ex - cel - sis ex -

f

First system of the musical score. It consists of five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and a lower Left Hand part). The key signature is B-flat major (two flats). The lyrics are:
 - na in — ex — cel — sis, ho — san — na ho-san-na
 in ex — cel — sis, ho — san-na in ex cel-sis, ho-san — na, ho-
 - cel — sis, ho — san — na in ex — cel — sis,

Second system of the musical score. It consists of five staves. The lyrics are:
 in — ex — cel — sis, ho — san — na, ho — sanna in —
 - sanna, ho — san-na in ex — cel — sis, in ex — cel-sis, ho —
 ho — san-na in ex — cel — sis, ho-san — na, ho-

Third system of the musical score. It consists of five staves. The lyrics are:
 — ex — cel — sis, in ex — cel — sis, ho — san-na, in ex —
 - san-na in ex — cel-sis, ho — san-na in ex-cel-sis, ho —
 - san-na, ho — san-na in ex — cel-sis, — in ex —

E

cel - sis, ho - san - na in ex - cel - sis, in ex - cel - sis, ho -
 san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho -
 cel - sis, ho - san - na in ex - cel - sis, ho - san - na

san - na in ex - cel - sis, ho - san - na in ex - cel - sis,
 san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho -
 in ex - cel - sis, ho - san - na, ho - san - na, ho -

Ff

ho - san - na in ex - cel - sis, ho - san - na
 na, ho - san - na in ex - cel - sis, ho -
 san - na in ex - cel - sis, in ex - cel

in ex - cel - sis, ho - san - na, ho - san - na, ho - san - na in ex -
 - san - na in ex - cel - sis, ho - san - na
 - sis, ho - san - na in ex - cel - sis,
 in ex - cel - sis, ho - san - na

- cel - sis, in ex - cel - sis, ho - san - na.
 in ex - cel - sis, ho - san - na.
 in ex - cel - sis, in ex - cel - sis, ho - san - na.
 in ex - cel - sis, in ex - cel - sis, ho - san - na.

G
 Tempo I^o (♩ = 52)

Tenore Solo

Tempo I^o (♩ = 52) Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, —

G
 pp

Sanctus, Sanctus, Sanctus, Sanctus, Sanctus, Sanctus Deus Sabaoth!

M.D.

H

First system of the musical score. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics "Sanctus, Sanctus Deus". The piano accompaniment features a series of chords in the right hand and a more active line in the left hand, marked with a forte (f) dynamic.

Sanc - tus, Sanc_tus De - us

Sanc - tus, Sanc_tus De - us

Sanc - tus, Sanc_tus De - us

8

H

M. D.

Second system of the musical score. The vocal parts continue with the lyrics "Pleni sunt coeli, Sabaoth!". The piano accompaniment continues with its characteristic chordal texture. The system concludes with a repeat sign and a first ending bracket.

Ple - ni sunt coe - li,

Sa - ba - oth! _____

Sa - ba - oth! _____

Sa - ba - oth! _____

8

M. D.

coe - li et ter -

Ple - ni sunt coe - li,

Ple - ni sunt coe - li,

Ple - ni sunt coe - li,

- ra glo - ri - a -

coe - li et ter - ra,

coe - li et ter - ra,

coe - li et ter - ra,

tu - a, ple - ni sunt coe - li, coe - li et ter - ra

glo - ri - â tu - â, glo - ri - â, glo - ri - â tu - â.

8

M. D.

M. D.

Sop. 1.^{mi} *J* rallent. un poco
Ple - ni sunt coe - li glo - ri - â tu - â, glo -

Sop. 2.^{di} rallent. un poco
Ple - ni sunt coe - li glo - ri - â tu - â, glo -

Contralti. rallent. un poco
Ple - ni sunt coe - li glo - ri - â tu - â, glo -

8 *J* rallent. un poco

All? non troppo ($\text{♩} = 56$)
K Le Ténor solo avec les Ténors du Chœur.
Soprani e Contralti

- ri - â, glo - ri - â tu - â. Ho - san - na in ex - cel -

Tenori

- ri - â, glo - ri - â tu - â

Bassi

- ri - â, glo - ri - â tu - â.

8 **All? non troppo** ($\text{♩} = 56$)
K *f*

M. D.

- sis, ho - san - na in ex - cel - sis, ho - san - na, ho - san - na, ho -

- san - na in ex - cel - sis, ho - san - na, ho - san - na

f Ho - san - na in ex - cel - sis, ho - san - na

in ex - cel - sis, in ex - cel - sis, ho - san -

in ex - cel - sis, ho - san - na, ho - san - na, ho - san - na in ex -

M

na, ho - san - na, in ex - cel - sis, ho - san - na,

f Ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho -

cel - sis, in ex - cel - sis, ho - san - na in ex -

M

ho - san - na in ex - cel - sis, ho - san - na, ho -

san - na, ho - san - na, ho - san - na in ex - cel - sis, in ex -

cel - sis, ho - san - na in ex - cel - sis, ho -

san - na in ex - cel - sis, in ex - cel - sis, ho -

cel - sis, ho - san - na in ex - cel - sis, ho - san - na in ex -

san - na, ho - san - na, ho - san - na in ex - cel - sis, —

_cel - sis, ho - san - na in ex - cel - sis,
 _cel - sis, ho - san - na in ex - cel - sis, ho - san -
 - sis, ho - san - na in ex - cel - sis, ho - san - na, ho - san - na, ho -

ho - san - na in ex - cel - sis, ho - san - na
 - - - - - na, ho - san - na in ex - cel - sis, ho -
 - san - na in ex - cel - sis, in ex - cel -

in ex_cel_sis, ho_san - na, ho_san_na, ho_san_na in ex -
 _san_na in ex - cel_sis, ho - san - na

This system contains the first two systems of music. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are 'in ex_cel_sis, ho_san - na, ho_san_na, ho_san_na in ex - _san_na in ex - cel_sis, ho - san - na'.

cel - sis, in ex - cel - sis, ho_san - na, ho_san_na
 in ex - cel - sis, in ex - cel - sis, ho_san -
 in ex - cel - sis, ho - san - na, ho -

This system contains the third and fourth systems of music. The lyrics continue: 'cel - sis, in ex - cel - sis, ho_san - na, ho_san_na in ex - cel - sis, in ex - cel - sis, ho_san - in ex - cel - sis, ho - san - na, ho -'. The piano part includes a forte (*ff*) dynamic marking.

in ex_cel - sis, ho_san - na in ex - cel_sis,
 - na, ho - san_na in ex - cel - sis, ho - san - na
 _san_na, ho - san_na in ex - cel - sis, in ex -

This system contains the fifth and sixth systems of music. The lyrics conclude: 'in ex_cel - sis, ho_san - na in ex - cel_sis, - na, ho - san_na in ex - cel - sis, ho - san - na _san_na, ho - san_na in ex - cel - sis, in ex -'. The piano part continues with a forte (*ff*) dynamic marking.

P

ho-san - na, ho-san - na in ex-cel - sis, ho - san - na, ho-san - na in ex -

in ex - cel - sis, ho - san - na, ho-san - na in ex -

ff

- sis, ho-san - na, ho-sanna in excel - sis, ho-sanna - na, ho-sanna in excel - sis, ho-sanna - cel - sis, ho - san - na, ho-sanna in excel - sis, ho-sanna

un poco riten.

in ex - cel - sis, ho - san - na.

un poco riten.

in ex - cel - sis, ho - san - na.

un poco riten.

in ex - cel - sis, ho - san - na.

un poco riten.

in ex - cel - sis, ho - san - na.

ff

N° 10
AGNUS DEI

Andante un poco lento. (♩ = 56)

TENORI 1^{mi} e 2^{di}

BASSI 1^{mi} e 2^{di}

PIANO.

p

M.G.

A *p*
A - gnus De - i, qui tol - lis pec - ca - ta mun - di,
p
A - gnus De - i, qui tol - lis pec - ca - ta mun - di,

A *p*

do - na e - is

do - na e - is

ff *p* *ff*

This system contains the first two systems of music. The vocal staves (Soprano and Bass) sing the words "do - na e - is". The piano accompaniment features a series of chords and moving lines in both hands, with dynamic markings *ff*, *p*, and *ff* indicating changes in volume.

re - qui - em, — re - qui - em sem - pi -

re - qui - em, — re - qui - em sem - pi -

p *sf* *p*

This system contains the next two systems of music. The vocal staves sing "re - qui - em, — re - qui - em sem - pi -". The piano accompaniment continues with complex chordal textures and melodic lines, marked with *p*, *sf*, and *p*.

- ter - - nam .

- ter - - nam .

p *sf*

This system contains the final two systems of music on the page. The vocal staves sing "- ter - - nam .". The piano accompaniment concludes with sustained chords and moving lines, marked with *p* and *sf*.

B

pp M.G.

C

pp

poco f

-gnus De - i, qui tol - lis pec - ca - ta mun - di,

-gnus De - i, qui tol - lis pec - ca - ta mun - di,

sf

pp cresc. poco a poco

do - na e - is

pp cresc. poco a poco

do - na e - is

sf

re - qui - em, re - qui - em

re - qui - em, re - qui - em

ff

ff sem - pi - ter - nam.

ff sem - pi - ter - nam.

p

p

p

D

p

p

Ten. 4^{mi}

mf Te de - cet hym - nus, De - us, in Si - on.

p

p

p

p

p

Ex - au - di, ex -

Bassi 4mi

mf Et ti bi red - de - tur vo - tum in Je - ru - salem.

- au - di o - ra - ti - o - nem me - am,

Ex - au - di, ex -

exau - di o - ra

- au - di o - ra - ti - o - nem me - am, ex - au - di o -

p

E Sop. 1^{re} *pp* Animez peu à peu jus -

Te de - cet hym - nus, De -

Sop. 2^d *pp*

Te de - cet hym -

ti - o - nem me - am, ad te ca - ro om -

ra - ti - o - nem me - am, ad te ca -

E *pp* Animez peu à peu jus -

qu'au mouvement (♩=69) du 1^{er} morceau (*Requiem*)

-us, in Si - on.

-nus in Si - on.

-nis ve - ni - et, ad te om - nis, om - nis

-ro om - nis, om - nis ca - ro ve - ni - et.

qu'au mouvement (♩=69) du 1^{er} morceau (*Requiem*)

marcato.

mf *cresc. molto.*

Sop. Tripli

Ten.

Bassi Tripli

ca - ro *f* ve - ni - et.*ff* Re - qui - em - æ -**F***ff* Re - qui - em - æ - ter - nam do - na defunctis, Do - mi - ne,

Re - qui - em do - na defunctis, Do - mi - ne,

F

ter - nam do - na defunctis, Do - mi - ne,

Do - mi - ne, et lux per-pe-tu-a lu - ce-at

Do - mi - ne, et lux per-pe-tu-a lu - ce-at

Do - mi - ne, et lux per-pe-tu-a lu - ce-at

G *ppp* *sempre* *più* *p*

et lux per-pe-tu-a lu-ce-at lu-ce-at

ppp *sempre* *più* *p*

et lux per-pe-tu-a lu-ce-at lu-ce-at

ppp *sempre* *più* *p*

et lux per-pe-tu-a lu-ce-at lu-ce-at

G *ppp* *sempre* *più* *p*

e-is, et lux, et lux e-is per-

e-is, et lux, et lux e-is per-

e-is, et lux, et lux e-is per-

cresc. *f* *unis.* *ff*

-pe-tu-a lux e-is lu-ce-at. Re-qui-

cresc. *f*

-pe-tu-a lux e-is lu-ce-at.

cresc. *f* *ff*

-pe-tu-a lux e-is lu-ce-at.



em æ ter *ff* unis. nam,
mf unis. Re qui em æ
 Re qui em do na, do na e



re qui em æ ter nam do na
 ter nam,
 is, re qui em æ
 trem. *ff*



e is, do na e is, re qui em
sf re qui em
 ter nam do na
f

do - na, do - na e - is, Do - mi - ne, do - na
do - na e - is, Do - mi - ne, do - na
e - is, Do - mi - ne, do - na

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts enter with the lyrics 'do - na, do - na e - is, Do - mi - ne, do - na'. The piano accompaniment features a series of chords and moving lines in both hands.

H uis.
e - is, Do - mi - ne,
e - is, Do - mi - ne,
e - is, Do - mi - ne, et lux per-

The second system continues the vocal and piano parts. It begins with a 'H uis.' marking. The vocal parts sing 'e - is, Do - mi - ne,'. The piano accompaniment includes a 'dim.' (diminuendo) marking and a 'p' (piano) marking. The system ends with the vocal part singing 'et lux per-'.

pp
et lux per - pe - tu - a lu - ce - at
pp
et lux per - pe - tu - a lu - ce - at
- pe - tu - a, et lux per - pe - tu - a lu - ce - at

The third system continues the vocal and piano parts. It features a 'pp' (pianissimo) marking. The vocal parts sing 'et lux per - pe - tu - a lu - ce - at'. The piano accompaniment includes a 'pp' marking and a 'dim.' marking. The system ends with the vocal part singing '- pe - tu - a, et lux per - pe - tu - a lu - ce - at'.

e - is, et lux per - pe - tu - a lu - ce - at
 e - is, et lux per - pe - tu - a lu - ce - at
 e - is, et lux per - pe - tu - a lu - ce - at

e - is, *p* lu - ce - at
 e - is, *p* lu - ce - at
 e - is, *p* lu - ce - at

poco cresc.

Ped.

ppp unis. *cresc.* *f*
ppp unis. *cresc.* *mf* *f* is,
 lu - ce - at e - is,
ppp unis. *cresc.* *mf* *f*
 e - is, lu - ce - at e - is,

f *ppp* *cresc.* *sf*

unis.
pp lu - ce - at, lu - ce - at
 unis.
pp lu - ce - at, lu - ce - at
 lu - ce - at

un poco riten. **a tempo**
pp e - is, cum sanc - tis tu - is in
pp e - is, cum sanc - tis tu - is in
pp e - is, cum sanc - tis tu - is in
 un poco riten. **a tempo**
pp *p* *pp*

æ - ter - num, Do - mi - ne,
 æ - ter - num, Do - mi - ne,
 æ - ter - num, Do - mi - ne,
p *pp*

K Un poco più lento (♩ = 60)

qui - a - pi - us, pi - us es, - *ppp* qui - a pi - us

ppp qui - a pi - us

ppp qui - a pi - us

Un poco più lento (♩ = 60)

K

p

pp

L

es. A - - - men,

es. A - - - men,

es. A - - - men,

pp

pp

p

L

unis,

a - - - men, a - - -

a - - - men, a - - -

a - - - men, a - - -

p

men, a - - - men, men, a - - - men, men, perdendosi

p

perdendosi

p

pp *ppp*

FIN





